

TELEVISION'S

ANIMATED NEWS



E. SCHENK

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• IN • RESPECTFUL • MEMORY •
OF

• THE • PASSING • OF • A •
RARE SPARK OF HUMANITY
• WILL • ROGERS •

The Editor Sez

YOUTH

Youth is not a time of life-it is a state of mind. It is not a matter of ripe cheeks, red lips and supple knees; It is a temper of the will, a quality of the imagination, a vigor of the emotions; it is a freshness of the deep springs of life.

Youth means a tempermental predominance of courage over timidity, of the appetite of adventure over the love of ease. This often exists in man of fifty, more than in a boy of twenty. Nobody grows old by merely living a number of years; people grow old only by deserting their ideals.

Years wrinkle the skin, but to give up enthusiasm wrinkles the soul.

Worry, doubt, self-distrust, fear and despair-these are the long, long years that bow the head and turn the growing spirit back to dust.

Whether seventy or sixteen, there is in every being's heart the love of wonder, the sweet amazement at the stars and the starlike things and thoughts, the undaunted challenge of events, the unfailing childlike appetite for what next, and the joy and the game of life.

In the central place in your heart there is a wireless station; so long as it receives messages of beauty, hope, cheer grandeur, courage and power from the earth, from men and from the Infinite, so long are you young. When the wires are all down and all the central place of your heart is covered with the snows of pessimism and the ice of cynicism, then are you grown old indeed.

Author Unkown



"AARON, IM TAKING HOME A FEW
CELLS TO PRACTICE INKING"

HAROLD
KNEPPEL
★
MILTON
NADEL

TWENTYFIVES

by Roberta



Lou Fleischer was born on the site now occupied by Radio City. His family probably had a premonition, that the structures which now occupy the site, would not be homelike, so they moved to Brooklyn and took Lou with them. Lou attended Public School 69 in New York and later Public School 84 in East New York, which is a section of Brooklyn. He cannot remember having had any childhood ambitions, but says that he used to sing around the house, which would indicate that his musical talent began to blossom early. He studied violin and piano and mastered them both. He is also an expert mathematician and knows the dope, all the way from zero to square root in the 5th power of the 4th dimension or whatever you call the higher mathematics.

He played piano at Steeplechase Park, Coney Island and in movie houses and cafes. This gave him excellent training for the work that he is now doing. Lou also had a music school in the Bronx, which he conducted successfully, but says he gave it up because he was afraid of contracting Bronchitis. He frequently meets one or more of his former pupils around the broadcasting studios.

After the early period of his musical career had passed, he became associated with his brothers-in-law, in the jewelry business. Things were going along fine, until "sound" was introduced into the picture business. Max and Dave, his brothers, wanted him in the Studio, his brothers-in-law wanted him in the jewelry business. Lou had helped out in the Studio before, on the "bouncing ball" feature. It was a hard decision to make, with two opposing forces pulling him from opposite directions. Max and Dave won, thus making it a twofold honor; that of having their brother with them, and at the same time securing one of the best sound men in the business.

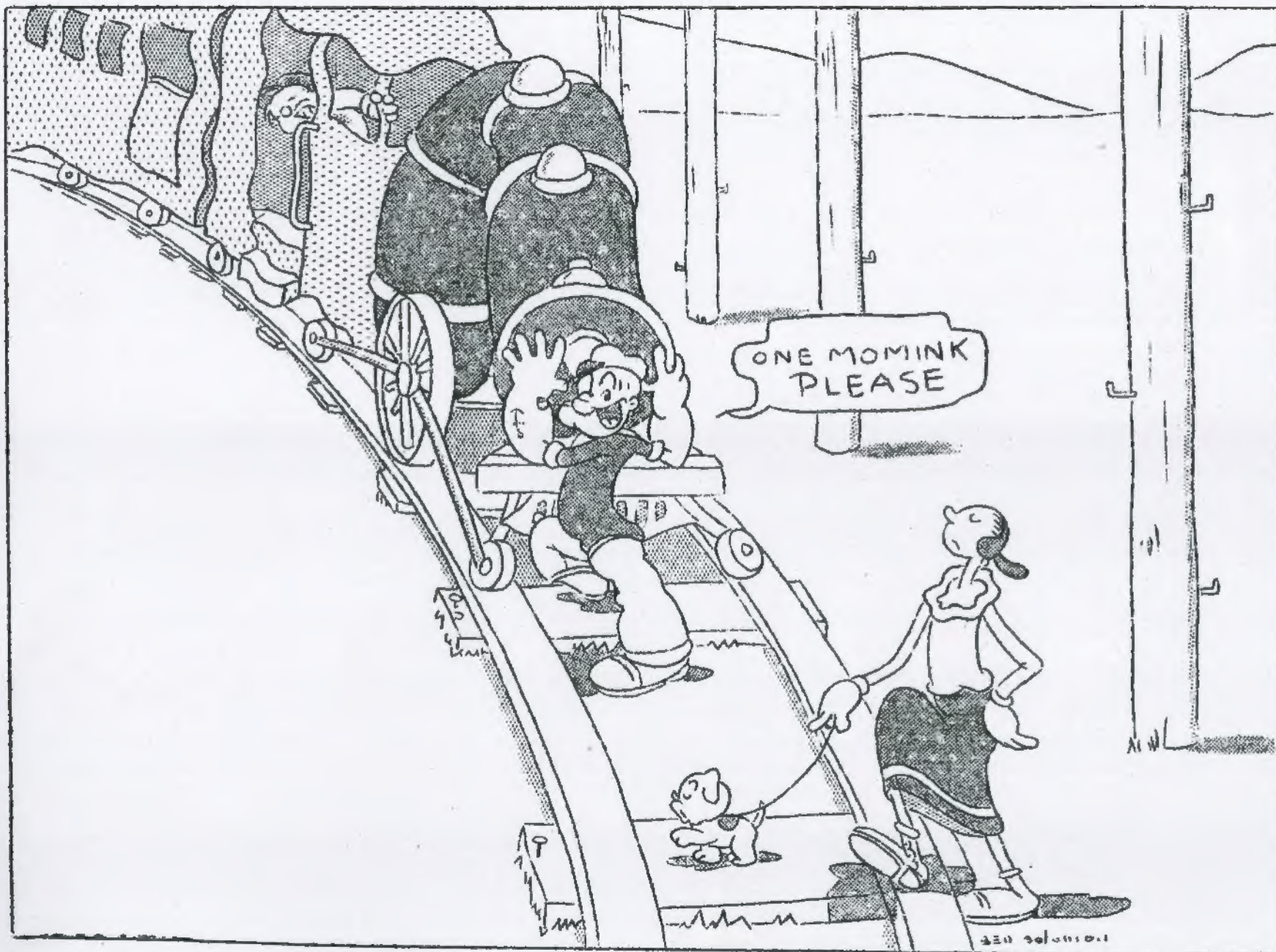
Lou's tastes in music are what might be called broad, he likes all good music whether it is classical or popular. This ability to appreciate the best in all grades of music is a valuable asset to him, in his present duties as musical director of the Fleischer Studios.

In between his musical activities, he indulges in a few hobbies, such as Chess. In the athletic fields, he likes tennis, bowling, swimming and baseball. Recreational vices, he has none, but admits he smokes "yenims," which is Yiddish for O.P.B's (Other peoples butts) He doesn't drink and has an even temper. He likes hot corn on the cob and cantaloupe.

Lou in a reminiscent mood will tell you of the time when he studied civil engineering and did some work on the Seventh Avenue Subway. It is hard to imagine such a musical minded person in the role of a civil engineer. He even looks like a musician, that is the modern musician, artistic but soundly practical. He is 5 feet 4 1/2 inches tall, weighs 158 pounds, has brown eyes and black hair.

Lou is a family man, which means that he is' happy married. He has a girl of 19, a boy of 15 and the baby $3\frac{1}{2}$ years old. Incidentally the baby is a boy. As Lou points out, last week he lost \$6.50 on the prize fights. Now if you add the \$6.50 to the ages of his children; 19 and 15 and $3\frac{1}{2}$, the total would be 44, which is Lou's age. Some mathematics eh?

Among all the celebrities that have visited the Studio, Lou likes to tell about the time that Chevalier dropped in for a visit. Lou quotes M. Chevalier as saying: "Eet ces marveclus does cartoons, how zey walk, how zey seeng, but most marveclus ees zat zee four brothairs all een zee same beezness, each wan ees zee head of an eemportant deeparment."



TWENTYPIES

by Roberta



Vera Coleman was born in Hamilton, Ontario. At the age of two and one half years, she took her family to Buffalo, N.Y. (some baby,) and as she grew older, attended school in that city.

Vera admits not having any childhood ambitions. She went through the routine work at school, more with the idea of accumulating a broad knowledge, than specializing in any particular subject. She is gifted with a keen insight to detail and is able to grasp the significance of a situation with a comprehensive knowledge and intelligence. Her ability to see behind words and analyse them make her well fitted for her present position as Secretary to the President, Mr. Max Fleischer.

Vera formerly worked for the New York Telephone Company. In 1926 she came to the Studio as a typist and telephone operator, where her ability and trustworthiness soon won promotion for her. Her selection was well advised. Outside of her routine duties, she has the welfare of the Studio and its personnel at heart and never loses an opportunity to assist an employee who is in trouble or needs advice.

Vera is married to Myer Coleman, who is connected with the National Screen Service at Atlanta, Ga. She has many interests, besides that of her work. She goes to the movies nearly every night and is very fond of the legitimate stage, preferring melodrama and the more melo the better. Her contribution to entertainment, is the Irish jig, which she can do expertly and with considerable gusto. The smoking of Camel cigarettes does not interfere with her dancing nor walking a mile for a Camel, if necessary. Her favorite foods seem to be liquids, such as soup; and a glass of beer is often indulged in, when the opportunity does not interfere with more important matters. She has red hair and her favorite color is green. We don't mean to imply she prefers green hair, but rather green as a color. The rose is her favorite flower. Vera considers knitting and the doing of her own finger nails, as hobbies. She likes to go back to bed after breakfast, on the non working days.

A rather amusing episode is related about Vera, concerning a recent trip to Bermuda. It seems that the weather got a bit nasty and a high sea was running. Mal de mere (sea sickness to you) was taking its toll. Vera was the only one not thus affected and furthermore reported promptly for all meals, much to the disgust of the other passengers. She is a good sailor, there is no doubt about that. Now that she has become a citizen, of these United States of America (her final papers were issued six weeks ago) in case of trouble she may enlist in the Navy.

We mentioned before about Vera's ability to 'grasp the significance of a situation, a good example of this ability was shown in the bank crisis in 1929. The Chelsea Bank, which was down-stairs, proved to be unstable and a run was started. A bank run is a serious affair outside of the loss of money, there is to consider an uncontrolled mob, in the last stages of hysteria, many of them fighting viciously for all that remains of their worldly goods. They know no master, trample and maul friend and foe alike in their frenzy to get their money away from the bank.

The Fleischer Studios had \$35,000 deposited in that bank. When Vera arrived at the office, on the day in question, she saw a mob of excited depositors over-flowing the bank into the lobby and the surrounding streets. The police were striving vainly to bring order out of chaos. Maybe it was the Irish in Vera or maybe it was her training and loyalty, the ability to think and act quickly, or again, it may have been a combination of all the qualities, that enabled her to do the right thing at the right time. Vera armed with the bank book, plunged into the milling mass of humanity. It was a fight that ran from the outer edge of the mob right up to the Paying Teller's window, in which four or five other Fleischer employees were involved. It was an exhausting fight that took every ounce of strength, mentally and physically, that Vera could muster. She assisted in saving \$17,000, all she was able to draw, tucked the money into her blouse and fought her way out of the bank, and across the street to the Irving Trust Company. After some difficulty there, with bank routine, succeeded in depositing the money. Ordinarily we would say that was one good days work, but Vera went back into the fray and fought her way to the Teller's window again, then again, three times that day.

To look at Vera, one would not suspect she had such a fighting spirit. Her mild hazel eyes, her slight figure and rather self effacing manner do not indicate this. But then she has red hair which usually denotes such qualities, and stamina.

Vera is extremely honest with herself, which is a great help to her in judging others. She is charitable to a fault. It is said that she would rather see others taken care of and have things they need, and go without herself.

Vera is very fond of cats, and her one ambition is to fill Max's office with pictures of the feline and have two or three live ones besides. The only drawback is that Max says "NO."

THE ABSENT-MINDED
IN-BETWEENER ORDERS
GRIDDLE CAKES FOR LUNCH



TINTYPES

by Roberta



Lawrence Lippman (Larry to us) was born in Brooklyn, N.Y. But he soon outgrew that stigma and used to walk home right in view of everyone, instead of sneaking over, through the subway.

He attended the public schools in Brooklyn, not all of them but just enough to get him through the eight grades. Later he went to Alexander Hamilton High and Tilden High Schools. It was while at High School that he won two medals in one day, through his prowess at track events. He won the 880 relay race and 110 event.

He is modest, although his muscles swelled, it didn't effect his head.

Larry has brown hair and light brown eyes. It is reported that as a baby, he was a platinum blonde, but that accomplishment in a boy doesn't win anything. Hence his decision to wear the brown hair, which incidently becomes him.

His childhood ambition was to grow up to be six foot tall. He may yet make it, as he has possibly two years yet, before he stops growing, if he does. His present ambition is to advance in his work at the Studio.

Larry writes to Ginger Rogers, and what is more gets replies to his letters. When Ginger married Lew Ayres, Larry's nose was broken, if you know what we mean.

Larry likes food, but says that his favorite is Chow Mein, and as a drink likes iced coffee and rum. Larry is so fond of food, that he eats a full meal before going to bed every night, which entitles him to the Croix de Glutton, for his magnificent appetite.

He is fond of girls who are blonde and petite, or just petite and blonde. His hobby for nice haberdashery, perhaps is an aid in attracting the heart crushers. We cannot cite any specific instance, where Larry's taste in sartorial adornments, has actually attracted any of the fair ones, but Larry feels that it is at least an adjunct to his success. Or maybe it is the embryo moustache, that Larry is cultivating on the upper lip. There are a few fuzzy sprouts that have already appeared, but with winter coming on, we cannot predict anything in the way of a good crop. Of course there are eye brow pencils that could be used. This is only a suggestion.

Although Larry is a good swimmer, he almost drowned at camp six years ago. Another swimming experience which he will not soon forget, happened at Coney Island. While Larry was still in the water, his companions slipped into the bath house and took all of Larry's clothes, that is all but his shorts. Larry, on returning to the bath house, to get dressed, discovered his loss. Putting on the only garment he had, which was the aforementioned shorts, he proceeded to stroll out and borrow a nickle, possibly from a policeman, so he could telephone his father for help.



THE ANIMATOR'S NIGHTMARE.



ZINA CORUIN

M-LIES OF THE MONTH

BY HAL SEEGER

I'LL SHOW THAT
GUY BARRYMORE!

YE
MOUSTACHE
TOUCHER
UPPER



LARRY LIPPMAN
IS GROIVING ??
A MOUSTACHE!

DROP ME
OFF IN SAM'S
OFFICE -
PLEASE!



THE STUDIO HAS
HOURLY "PICK UP"
MAIL SERVICE FOR
INTER OFFICE -
CORRESPONDANCE!



THE BOYS IN DAVE TENDLER'S GROUP GAVE DAVE
A MEDAL FOR BEING THE BEST BOSS, AND
AWARDED THEMSELVES A LOVING CUP FOR
BEING THE BEST GROUP !!

DOPE ON LOVE

LOTTA BAREBAX

Have you a perplexing love affair on which you need the counsel of a friend? Submit your question to the editor before the 20th of the month. Your answer will appear in the following issue of the Animated News.

"Dear Miss Barebax: A young lady in the Studio, is continually proposing to me. What shall I do?
Herving La Veen".

Let the Korff drop.

"Dear Miss Barebax: You know so much about men, why don't you get married?
Zuckie Debberman".

Because I know so much about men.

"Dear Miss Barebax: What shall I do? I want to surprise my wife.
Rank Faiker".

Hide behind her and yell BOO!!

"Dear Miss Barebax: My boy friend has a very pale complexion. What can I do about it?
Snake Hips Fay".

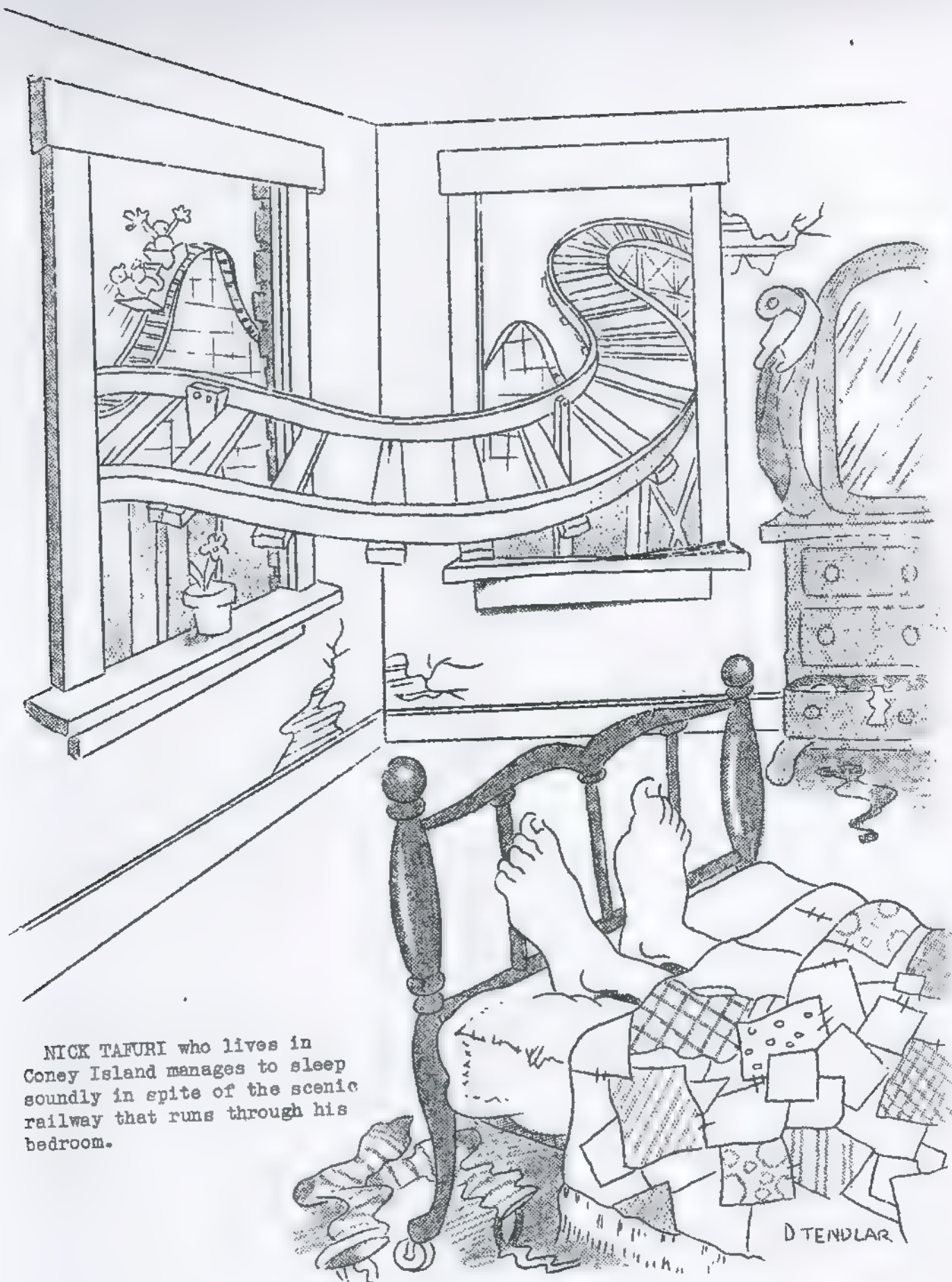
Have you tried hitting him between the eyes with a nice ripe tomatoe?

"Dear Miss Barebax: I am in love with an opaquer, dare I propose?
Vermin Knocker".

Can you a-fjord it?

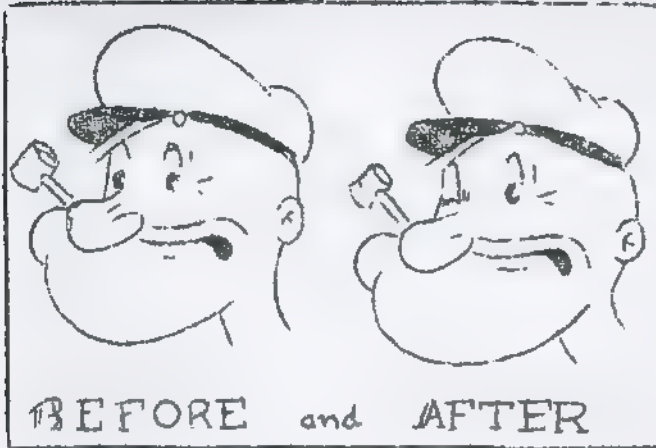
"Dear Miss Barebax: My girl friend objects to me chewing gum when we go out. What's the answer?
Ache Jozark".

Swallow it.



NICK TAFURI who lives in Coney Island manages to sleep soundly in spite of the scenic railway that runs through his bedroom.

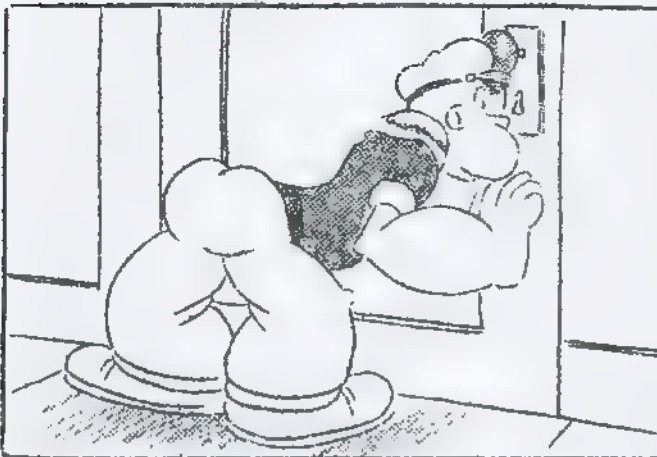
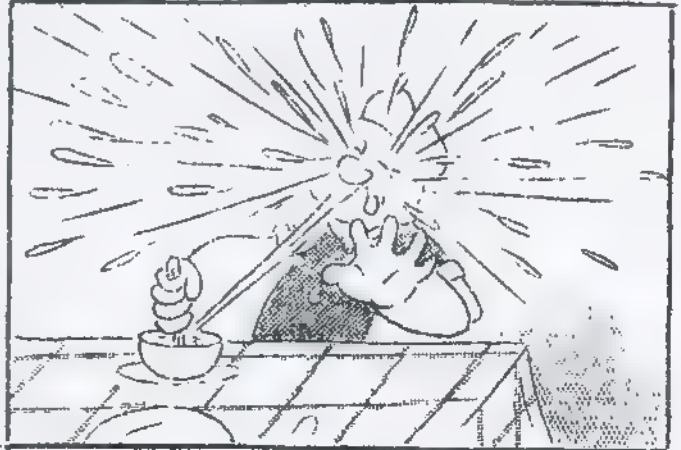
To An Eye



Encyclopedias of History

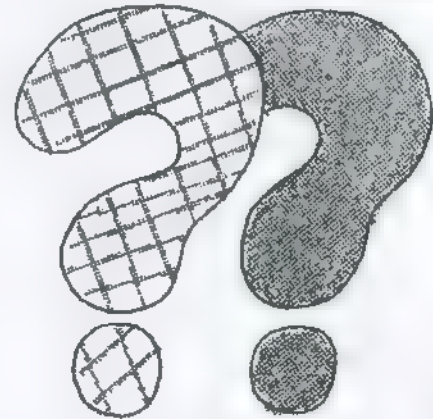
Tell of men that live and die,
But there remains one mystery -
How did Popeye lose his eye?

He might've been clipped by Bluto,
Or perhaps, some other guy.
Or then, some overactive grape-fruito
Might have popped that other eye.



Now, a bedpost, door, or clothespole
Could have been the reason why.
Again, maybe the keyhole
Caused that havoc to his eye.

What e'er it was, dear grand-children,
You know no more than I.
So you can tell your children's children
The mystery of Popeye's pop-eye.



Alden
Getz

LOVE AMONG THE POPEYES

He tried so hard to make her,
When he was a poor opaquer,
But the damsel would have none of him, you see.
She said he could embrace her,
If he would become a tracer,
He'd win her hand, she'd harken to his plea.

So he struggled daily, nightly,
To hold his pen more lightly,
To give that certain something to his line.
And after much endurance,
He acquired such assurance,
That he got the job, they told him he was fine.

So while he did his inking,
He always kept on thinking,
Of the prize so soon his very own to be.
But the gal kept getting meaner,
Said she wants an inbetweener,
She had our friend right up the well-known tree.

If there's one thing that has meaning,
It is first-class inbetweening,
And it wasn't long before he did that too.
The poor guy got ambitious,
To the point where he was vicious,
And there wasn't anything he didn't do.

He worked in all departments,
At all the different artments,
They wondered at his sudden burst of skill.
He tried his hand at timing,
At synchronizing, rhyming,
His gags! they had the potency to kill.

When after years of waiting,
He started animating,
He surely thought that he had won the race.
But imagine his confusion,
The tragic disillusion,
When she told him, he would have to own the place.

Gilbert Roller.



"PRACTICING INKING ON MINE CELLOID COLLARS AGAIN, EH BERTRAM?"

READINGS 50¢

SEE ALL - KNOW ALL - YOWSA!



"DO YOU
SEE ANY
THING OF A GROUP OF HAMBURGERS IN
THE NEAR FUTURE MY ASTROLOGICAL FRIEND?"

THE BACKGROUND DEPARTMENT

Outside of the artistic side of the work in this department, it is undoubtedly the one which offers the greatest variety of jobs. Just where it fits into work of the other departments, has never been explained. I have a suspicion that it will always start with the animation and end up with the cameras.

The most interesting part and probably the most attractive one, is that the scenery used in the various pictures, takes us into every possible and impossible surrounding.

In the old days the animator made his own backgrounds, just as he made his own inbetweening, inking, and so forth. Those first backgrounds consisted, for the most part of only a horizontal line or two and perhaps a tree trunk in the foreground. That was the time when the audience, got a thrill out of merely seeing a drawn figure move on the screen.

Some five years ago the Fleischer Studios started to develop a background department and today we have a regular art department consisting of twelve members and we are still growing.

The work which is done in the background department, is of course mainly the painting of backgrounds and set-backs. But there is other work such as retouching photographs and cells, posters, titles and various kinds of lettering jobs.

Until recent times, the animator usually made a rough sketch, which was often a puzzle to the background workers. Today, whenever it is possible, a background artist works with a group of animators, making careful layouts of the backgrounds and set-backs. The sketches for flat backgrounds are then traced on Bristol board or any other suitable paper and then the sketch is rendered or washed in. Making a wash means to apply a tone or tint of water color to the paper. Most of our backgrounds are rendered in Sepia, a water color which has a brown tone, but sometimes they are done partly or even wholly in opaque colors, the same that is used for coloring the cells. They have now added oil colors to the above mentioned mediums.

Perhaps some of you think that all we do is paint pretty pictures, or at least try to, but in reality it is a different matter. First of all, we are not painting a whole picture, but only a half and that half is the second half, which has to be fitted to the first half, which is the animation. Animation is of course the most important part in a scene.

What we really paint is only the surroundings or environment for the characters and that has to be done in such a way as to show all the objects necessary to the scene. At the same time they should not attract attention, in themselves unless the story requires it. The audience should not be in doubt as to the place of action, but merely assisted in understanding the action itself. The best background artist is the one who can sacrifice his own artistic

conception of the work, to the benefit of that first half of the picture, which he is not doing. Of course we are acquainted with the first half of the picture by the sample cells. These are cells taken out of a scene, inked and colored for that purpose. These cells tell the artist where to put his lights and darks and where to keep the background free from unnecessary detail and so on. There is no definite rule of how much of a background should carry or how far it should be worked out. It depends on the story, characters and the action, the length of the scene and the continuity and so forth.

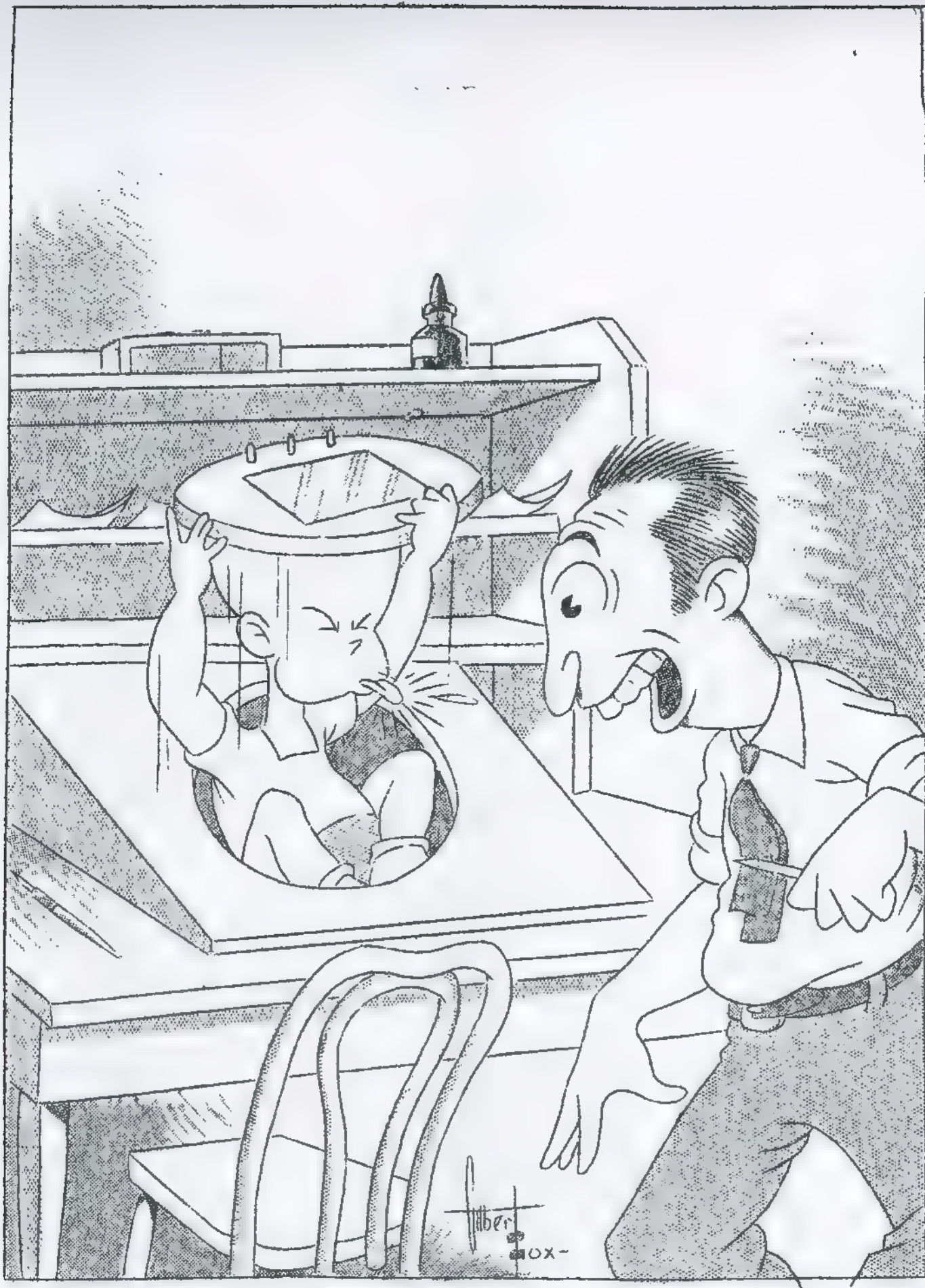
If a few lines will be enough for a background, it is all that should be used and whatever it is, it should be made to fit the characters and the story. Just a running board and a naked wall can be made interesting and a good artist can, with a few washes, suggest the distance between the character and the wall. If on the other hand, there is too much detail in a background, we can use the elimination process and do away with as many lines as possible, pulling the groups of objects together and working more from the suggestive side.

A very powerful and picturesque means of expression is the silhouette, which is quite frequently used on backgrounds and occasionally in the animation, but I would like to see a change of colors on the characters by entering or leaving a shadow. It is not with the idea of making the business more complex than it is, it would only mean one single line of animation more; the one that suggests the beginning and the end of the shadow. It could also be used to indicate distance and speed in panoramas, where repeated action is used. I believe that this addition would result in a closer tie between characters and backgrounds and perhaps would add a third dimension appearance to our pictures.

This article is not meant to be a complete view of the background department and I would be glad to explain in detail any ambiguous details that may have had to be omitted owing to the lack of space. Just come up and see me sometime. WHEN I AM NOT BUSY.

I want to thank the writers for their interesting stories and explanations about animation, timing and so forth, which have appeared in the Fleischer Animated News.

Erich Schenk.



LOVE SONG

You're the sweetest girl I know,
All the others so, so.
You're the apple of my eye,
And the pumpkin in my pie.
You're the fairest of the fair,
And the rarest of the rare.
You're my darling one and only,
How'd you guess, it's just boloney?

Saul Kessler.

In the Background Department there lurks,
An artist they call Johnny Burks.
With paint and some plaster,
He is a past master,
In giving the set backs the works.

Roberta Whitehead.

THE GREETER

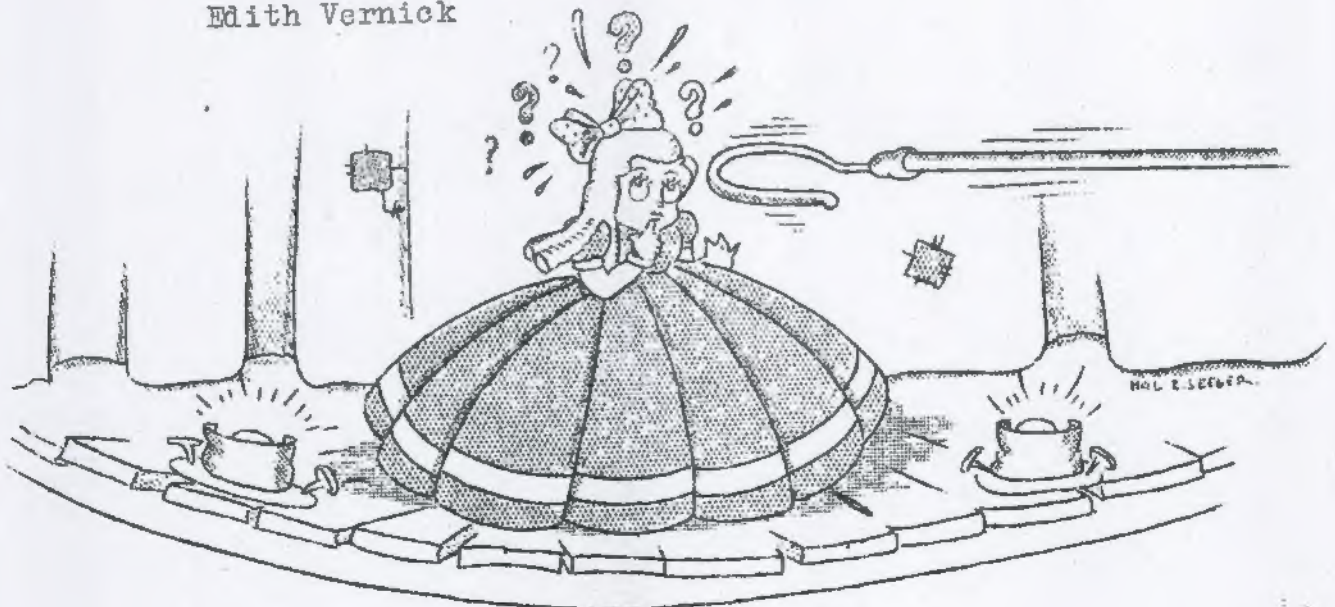
I used to traipse around this jernt,
And greet most everyone.
But now a greeting ain't no pernt.
In fact, it ain't no fun.

The eighth floor is so strange to me,
New faces everywhere.
Except for maybe two or three,
To whom "Hello" I'd dare.

The tenth floor, why I hardly know,
And more new faces too.
I think I'm gonna say "Hello!"
And see what that'll do.

'Cause after all I'm single, see,
There are so many men.
Why should I lonesome be,
Hello! Boys! How've youse been?

Edith Vernick



DID YOU KNOW THAT...

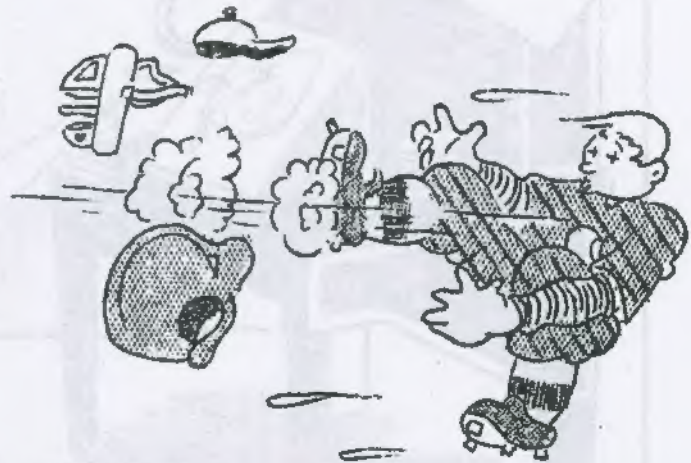
By JACK RUBIN



WILLARD BOWSKY THE MALE SHIRLEY TEMPLE OF HIS TIME, WON A SCHOLARSHIP TO SING IN TRINITY COLLEGE CHOIR-BUT HAVE YOU HEARD HIM SING LATELY?



LEAH BERLINER WAS A SPRINTER IN NEWARK



FRANK PARKER TRIED OUT AS CATCHER FOR N.Y. YANKEES



CONNIE RENZ AN ITALIAN, PLAYED A FRENCH HORN IN THE U.S. NAVY DURING THE WAR AT THE PELHAM BAY TRAINING STATION

DOWN THE STUDIO LANE

What dark decorator of cells has taken to drinking absinthe.. "absinthe makes the heart grow fonder." Bill Vandever and Joyce Doody are ga-ga. Edith Vernick and Bert Platt have recently become Aunts. That black eye Larry Lippman is wearing is nothing compared to the other fellows. Tom Moore is striving for that Rockerfellow Institute award. Which one of our new boys has a crush on Mae Schwartz? Leonard Kester is looking for a female swimming companion. Lillian Friedman is taking over the Preview Page formerly done by Don Figlozzi, her first preview will appear in the next issue. Seymour Levenson and Pauline Kauffman find solace in each other's company, on a Prospect Park bench. Helen Senzon is now a member of the Planning Department. Sophie Korff and Jake Ozark have called it a day.

Harold Kaepfel committed a faux pas in mistaking Harry Hirshfield for Milt Gross....and was his face red? There is also a lovely big gold star to keep that loving cup in Dave Tendlar's group from getting lonely. Who has taken to squeezing girls while riding the elevators? Tsk Tsk..I'm surprised. Joe Stonefield seems to be blonde conscious, this time it is Beatrice Davidoff. Rumors persist that Gilbert Roller and Ellen Jensen are that way. Tony DiPaola wants to know why Ted Vosk doesn't pick on someone his size, or can't he find anyone? Kitty Pfister has turned Walter Winchell for us. Thanx a lot, Kitty. Abner Kneitel wants his name in the Animated News, along with Florence Kraemer's. Alright Abner, here it is.

Did you ever see Eli Brucker's car? We've had several answers to the question, as to John Burks' middle name. 'Member, it was a five letter word beginning with E...so far we've received Eaton, Ewing, Elpha and Elbow. What say John, is it any of these? While on the subject of middle monikers, we're reminded that Larry Lippman's is a secret....it begins with Z. Milton Fine's middle tag is Ivanhoe, his friends call him Ivy for short...he's poison. Marcella Chadkin is now the official show-er arounder. Jake Ozark has become a black shirt enthusiast, he sez he can wear one a month before it needs washing. Norman Mondello (the fighting opaquer) has hung up the gloves undefeated.

Marjorie Altura and James Miele have left us. Marjorie to do fashion designs and if her designs are as artistic as her Betty Boop fashions that she did for the Animated News, success is in lap. Jim has hied himself to California, where he will continue story writing. They will both be missed in the Studio and we wish them every success. Got an eyeful of Sydney Pillet's autograph book. Ellen Jensen has included soap in her diet. Who is trying to get Sydel Solomon's 'phone number? Janet Fay and Hal Seeger have pifft. He didn't send her a card while he was on his vacation. Doris Feury is the recipient of a daily letter. And does she look for the mail? Dun't ask.

Credit Kitty Pfister with this one: "The fifth floor guys think they are ritzy....but just the same they have to look up to the tenth floor". Bill Vandever will play the role of cook on the contemplated trip that Jack Rubin, Larry Lippman and he are taking. They intend to rough it, miles and miles away from everyone. Betty Meinenger, one of our newies, flew to Washington, D. C. t'other weekond. Betty is quite air-minded, having many hours flying credit. Willard Bowsky has been asking questions about what new opaquerette? Hix Lokoy while on a trip to Connecticut recently, learned that parties were searching for the body of 22 year old Stephen Churma, who had been drowned about an hour before. Hix volunteered his services and succeeded in recovering the body.

Congratulations to Aldon Getz and Hal Seeger on their advancing to the Intermediate Department. We received a card from Elizabeth Hirsch Stadman from the land of the Sunkist Oranges. She intends to start her trip back to New York in about three weeks. Joe Fleischer picked up a couple more antiques the other day. He promises to invite us all to his home some day to view his collection. Vera Coleman and Edith Vernick spent last week-end at Niagara Falls, N. Y. That leaves Edith with only Europe as a honeymoon retreat. She sez she'll make it yet, if it's only to supply news for Studio Lane. Leonard McCormick and Milton Fine were seen playing at "William Tell" in the tenth floor hall.

Welcome to the Fleischer clan the following: Beatrice Davidoff, Warren Foster, Betty Meininger, Norman Mondello, Edward Winiarski, Robert Connavale, Carolyn Ezze, Morris Kronfeld, Doris Nelson, Neil Sessa, Robert Wood, Lorraine Christianson, Burton Geller, Alexander Key, Kenneth Gooding, Ruth Kuss, Myron Rothman, Beatrice Skolnick, Selma Rosen, Paul Pankotian, Burne Hogarth, Will Gerson, Charles Raab, Leon Jacobson, John Breiby, Robert Rossner and Arthur Greenbaum.

Birthday greetings to Dorothy Schultz and Tony DiPaola who celebrate the same birthday, Sept. 12th. To Kitty Pfister whose birthday is the 15th. And to Willard Bowsky on the 26th. Belated wishes to Erich Schenk and Marion Halse who celebrated Sept. 1st.

THE FUNNY LITTLE THINGS THEY DO...Marianna Butts always puts her right stocking and shoe on before putting on the left one. Hal Seeger has never worn the same outfit two days in succession. Jeff Price always eats his lunch in the Automat...either beans, fish cakes or spaghetti. Doc Crandall can always be seen with a cigarette hanging from his lip...he sometimes forgets about it 'til it burns his mouth. Nelly Sunborn always orders her coffee immediately upon being seated in a restaurant, so that it will be cold when she wants to drink it. Rose Schoenberg always omits part of her main meal so that she will be able to eat her dessert.

ANIMATED NEWS FUND REPORT

Balance in August issue		\$191.85
<u>RECEIPTS</u>		
Sale of August issue	\$16.00	
Share from Raffles	<u>19.10</u>	
		<u>35.10</u>
	Balance	<u>\$226.95</u>

* Balance due on loans \$20.00